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**TYPES AND MANIFESTATIONS OF RHYTHM IN THE WORK OF ART**

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<https://doi.org/10.5281/zenodo.10214132>

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**ANNOTATION**

In the article, opinions about rhythm, types of plot and their interrelationship, rhythmic means in a work of art were highlighted, revealed through examples.

**Keywords**

artistic work, rhythm, plot, chronic, retrospective, associative, concentric

The rhythm associated with the form and content of the work of art sometimes has its own form and tone in the plot types of the work and its elements. There are chronic, retrospective, associative, concentric types of the plot, and their participation is interpreted in each work in its own way. During the analysis of the issue of rhythm in prose works, it was observed that it sometimes depends on the types of plot. Therefore, in this part of the research, we will focus on the issue of plot types and rhythm-forming tools in some plot elements, their uniqueness. There is a special relationship between the types of plot and rhythm of a work of art, and this situation is clearly visible in the course of the analysis of works of art.

Rhythm in a chronicle plot. Almost the same rhythm is observed in the chronicle plot, which expresses the narrative of artistic reality in one rhythm. This type of plot is mainly used in autobiographical works. Although the events in the writer's story "Tales from the Past" are full of drama, the author shapes them in a rhythm, without giving in to emotional situations, based on the requirements of an autobiographical story. Because the violent and rapid changes of events are not so noticeable in the chronicle plot. This narrative tone dominates the work "Tales from the Past".

For example: "Thirty years ago, I read that man's twenty-two-volume collection without putting my hands down. Then an ominous event happened: with this, the venerable master seemed to me blessed, they gave him his glasses: "Put this on and look into the past of your people!" said". The same tone is observed in the given text, emotional-expressive words are not involved.

Rhythm in a retrospective plot. In this plot, there is a reversal of events. As a result, the rhythm changes depending on the content of the events and the mental state of the characters. Sometimes they are read in the same tone, sometimes they



change. Also, rhythmic changes are often observed in the text in the form of this plot. "One day my father's hunting nephew came to our house. While he was hunting in Pastkorikh, he ran out of arrows and came to make arrows at our house. Despite my mother's yelling that "don't go near the arrows", I was watching the hunter making a bullet. The guest lit a shot of a rifle and showed one of the with a red top and a white inside piston. When the piston creaked, I was startled, then I squealed with pleasure."

Rhythm in an associative plot. In the associative plot, the rhythm is determined depending on the situation of the participants and the narrator's position. In this plot, the events are narrated based on the thoughts of the participants of the play. The rhythm changes in this plot depending on the mental state of the participants and the essence of the events. Rhythm-creating means are used based on the rhythm requirement.

A. Kahhar rarely used this plot in his works. Despite the fact that the events described in his work "Tales from the Past" are based on the memories of young Abdulla, they appear as a form of associative plot. However, although the associative plot takes part in the work, the narrator's narration is leading, and the rhythm of his narration is formed in the same way. For example, it is the same in "Tales from the Past".

there is text. "Umarali became restless in the evening of that day, the next day he lay on fire, unable to open his eyes; on the third day, he became restless, threw himself here and there; sometimes he opened his red eyes wide and sometimes looked at my father, sometimes at my mother. Moths have become agitated in the child's spot and now Umarali's every whim touches his heart like a ember, in my opinion, even the one who is silent is afraid, his actions and words are like a salesman. it was xshar".

In the author's statement, we observe a changing situation compared to the above. Differences in the ratio of the number of words between pauses were noticed in this statement, which shows Umarali's illness, and as a result, the rhythm and tone of the text change noticeably.

In the concentric plot, the events of the work are analyzed by the narrator or by one of the participants of the work. In this case, as in the previous plots, the rhythm changes as a process related to the content of the work and the mental state of the participants, this process is related to the psychophysiological state of the participants. Just as the sentence "Khorozgand was taken" is definitely incomprehensible to a reader who is not familiar with the text of the story, the true meaning of the words used in a figurative sense will be known in the context. In



Adib's works, such periphrasis as above are used in many places, and we will discuss this in detail in the next chapters of the study.

In the narrator's speech, we find one or another form of rhythmic means. In the process of the associative plot, rhythm-forming means are involved in different degrees. In this plot, the rhythm is determined depending on the mental state of the heroes of the work and the narrator's position. Because the events are presented based on the thoughts of the participants of the work, their mental state changes depending on the content and essence of the events.

A. Kahhar rarely used this plot in his works. There are places where the author expressed his reaction to the events described in his work "Tales from the Past". Since the short story is autobiographical in nature, the narration of the narrator takes the lead, the rhythm of the narration is mainly expressed in the same way. Reflecting the mental state of the participants of the work, word repetition, word and sound drops, additions, and stuttering are observed in the text. Sometimes there are phonetic phenomena associated with lengthening or distorting the pronunciation of sounds. The participation of expressive-emotional words in the speech process is considered as one of the main tools for perfectly reflecting the mental state of the character. Also, the sharp difference in the ratio of words between the stanzas is expressed in this plot as well as in the above plot types.

The text contains punctuation marks such as exclamation points, multiple dots, and rhetorical questions.

We refer to the text of the writer's story "Pomegranate": "Turobjon could not tell: did he kick his wife on the shoulder and then stood up, or did he kick her after standing up; he saw himself in front of the obrez. The woman was white in color, her eyes were wide open, she looked at him with a fearful look and shook her head and whispered. In the cited text, the state of mind is observed in short sentences and the orderly occurrence of coherent fragments. It is this counting tone that enhances the drama, and the brevity between the stops is clearly visible. In the following text from the novel "Mirage", the author gives his explanation to express Saidi's mental state: Saidi got up turned on the lamp, walked around, sat down again, closed his eyes.

In this place, specific changes in the narrator's speech were made on the basis of the increase of large and small pauses, introduction words, and the participation of punctuation marks. It is the above-mentioned tools that create a formal and meaningful rhythm that are used as the main means of reflecting the mental state of the characters. The extremely rare use of words between places is also reflected in the narration of the narrator.



Let's pay attention to the text of the novel: "Saidi went out. The storm was raging outside, he kept opening his eyes/ it was impossible to know if the snow was falling from the sky. If it was rising from the ground. Saidi falls down the stairs: got up with his wet hand he was holding the iron fence, the fence stuck to his hand, forcefully pulled his hand away, snow fell from his knee. He headed towards the door of the house.

A work of art will have a unique appearance of rhythm in plot types and elements. In the associative plot, the richness of the rhythm is observed, while in the concentric, retrospective plot, it was determined that the rhythm depends on the mental state of the hero and the author's concept. In the chronicle plot, the silence of the rhythm is leading. Rhythmic intensity is always provided at the climax of the work. In this process, changes in the text will be clearly revealed.

So, the rhythmic tools that are the basis for the change of rhythm - word repetition, sound reduction and increase in pronunciation, sharp differences in the ratio of words between stops were not observed in the text of the above story. Phraseological phrases and ironic words given in the narrator's speech are the basis for the sometimes rising and sometimes falling rhythm of the story and provide the uniqueness of the rhythm at the climax of the work.

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